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## FOREIGN ART CHRONICLE.

## ARCHÆOLOGY AND HISTORY.

THE NIOBE OF MOUNT SIPYLOS. — In a letter to the *Academy* of April 9th, Prof. A. H. Sayce gives some account of a visit which he paid the "Niobe" in company with Mr. Dennis: — "By tying two ladders together, we succeeded in climbing up to the inscription he [Mr. Dennis] has discovered at the side of the figure, and in examining the details of the figure itself more thoroughly than has been done before. The inscription consists of four very legible Hittite characters, the cap, the bent arm, the bull's head, and the boot, — which all occur in the inscriptions of Carchemish and Hamath, — and two, or perhaps three, others, which are unfortunately much obliterated. Thanks to the ladders, we found that a curious ornament, in form like a lotus bud or the uræus serpent, rises from the middle of the back of the figure's head, and that a single lock of hair is rudely sculptured in an oblique line across each of the shoulders. In fact, I have been more struck than ever with the Egyptian character of the figure, and its resemblance to the sitting image of Nofre-tari, the wife of Ramses II., carved in the rock a little to the north of Abu Simbel. However, when we remember the Egyptianizing character of the Hittite sphinxes at Eyuk, or the close relations that existed between the Hittites and Ramses II., we need not be surprised that Egyptian art should have had an influence upon the rude art of the Hittite conquerors of Asia Minor."

THE CITY OF TANTALOS. — Dr. Karl Humann's discovery of the "city of Tantalos," previously alluded to, is made the subject of an interesting article in the *Wochenschrift für Ingenieure und Architekten*, from which we quote as follows: — "The foot of no European had before penetrated the interior of the impassable trachyte crags of the eastern Sipylos; nothing was known of traces of early civilization, with the exception of the colossal image of a woman, cut into the rock in a niche high up in the northern edge of the mountain, which was discovered by Chishull in 1699, and was first published by Stewart in 1842, and declared to be a Niobe, while later visitors saw in it Kybele, the mother of the gods. Incidental remarks made by Pausanias speak of a 'lake of Tantalos,' of the tomb of this ancestor of the ill-fated Atreidai, and of the 'throne of Pelops,' all three being located in Mount Sipylos. Earlier travellers had already tried to answer the question as to the spot had in view by the ancients. Texier, who visited Asia Minor in the second quarter of this century, looked upon the Kys-göl ('Lake of Girls'), northeast of Smyrna, as the lake of Tantalos, and thought he had found the old Tantalos, the ancestral seat of the Atreidai, in a very ancient akropolis with projecting rock tower. He also believed that he had discovered the tomb of Tantalos in one of the numerous tumuli of the neighborhood. The ascension of Sipylos by Humann has fully confirmed these views. Above the image of 'Niobe,' about half-way up the mountain, the traces of a very ancient road were found,

cut into the rock. In following them up, other indications of human activity were soon met with, in the shape of rock-cut tombs. Two graves, one above the other, are specially marked by their size; the upper descends into the rock as a perpendicular shaft, the lower penetrates it like a square stulm. At the entrance the rock is cut vertically and smoothed to about twice the height of a man, while on top it has been shaped into a colossal, smooth inclined plane, surrounded by a gutter on the three sides which adjoin the mountain, thus apparently forming a vast slab, which seems worthy of being the cover of the grave of one of these most ancient heroes. After several hours of uninterrupted climbing, the travellers reached the highest crest of the mountain, the barometer showing 350 m. above the level of the sea. Here were found a series of about twenty human habitations, cut into the rock. In the rear walls the holes were still visible which had received the rafters of the roof. Several bottle-shaped cisterns were found, likewise cut into the rock, which had been used by the inhabitants of this rocky desert to collect the rain-water. Humann examined this akropolis in its whole extent, which measured only about 150 m. At its further end, on the highest summit of the mountain, the astonished explorers saw a curiously formed mass of stone. This last block had been transformed by human hands into a seat of super-human dimensions. The seat measures nearly  $1\frac{1}{2}$  m., and the back is even a trifle larger. The blocks of which the back is composed are already half dislocated, and the next earthquake threatens to precipitate them into the abyss. Humann had not the slightest doubt that he stood before the structure which had been shown to Pausanias as 'the throne of Pelops'; that the insignificant remains of human settlements belonged to the city which had already been forgotten in the time of Homer, and which later generations looked upon as the cradle of the Tantalidai; and that these terribly fissured crags were the mountain which the gods broke in rage at their table companion, and from whose summit they threw the city of Tantalos into the waves of the lake, which lies so close to the rock upon which the akropolis is situated, that there is only room for a narrow camel path between the two." — *Kunst Chronik*.

OLYMPIA. — It is said that the Greek government contemplates continuing the excavations at Olympia, lately abandoned by the Germans, on a reduced scale, for a term of thirty years.

KYME. — Prof. Sayce, in a letter to the *Academy*, speaks as follows of the excavations which M. Reinach is carrying on at Kyme for the French School of Athens: — "After reaching Ali Agha, we walked over to the scene of M. Reinach's excavations at Kyme, where some interesting archaic stone figures had just been discovered. One of these, which was unfortunately headless, closely resembled the sitting figures discovered by Mr. Newton at Branchidæ, and still retained traces of the red paint that once adorned it; the others were sitting figures of Kybele, which seemed to me archaistic rather than archaic. However, a few days

afterwards a fragment of early Phœniko-Hellenic pottery was discovered in the same place. The spot where they were found was a necropolis of the Græco-Roman period; and as M. Reinach had excavated there down to the rock itself, I can account for these archaic remains only by supposing that the ground, subsequently turned into a cemetery, had been originally a suburb of the ancient Greek city, where, perhaps, a temple of Kybele stood. I fancy that the præ-Hellenic city, whose foundation was ascribed by legend to the Amazons, lay on one of the heights farther inland, at a little distance from the sea, by the side of which the Æolic settlers built their 'village.' — Kyme was one of the oldest and most important of the Æolic towns on the coast of Asia Minor, and was reputed to have been the birthplace of the father of Hesiod.

POMPEII. — The Naples correspondent of the *Athenæum* writes: — "In addition to the number of skeletons announced as having been discovered in Pompeii, recent excavations have resulted in bringing to light other objects of yet higher interest. The works have been carried on lately very actively in the Ninth Region. Besides a second fountain in mosaic and very precious frescos, there have been found during the week some vases of Egyptian workmanship, which are likely to occupy the attention of archæologists. These vases are of a special *pasta*, composed of clay and glass, and are almost falling to pieces. Among them are *alti-rilievi* representing animals which were venerated by those people."

UTICA. — In 1874 the Baron de Billing, French *chargé d'affaires* at Tunis, caused excavations to be made on the site of Utica, which gave interesting results. A society of French amateurs has lately been formed for the purpose of renewing and continuing these excavations, and the Count Irissou d'Hérissou and the Baron de Billing have been charged with the direction of the works. These gentlemen began their labors in February. The first trenches dug brought to light the palace of a Senator with numerous interesting inscriptions, a profusion of lamps and divers objects from a small nekropolis, and some small stone coffins, of a very peculiar form, still closed with bronze clasps (*pattes de bronze*), which will be reserved for opening before the members of the Society. On March 14th the following despatch was received by one of the members: "We have just discovered, at a depth of two metres, a fine temple consecrated to the Infant Hercules, with a fine statue of the god in white marble; seems to be Greek work; admirable mosaics." A second despatch, dated March 22d, and signed by Count Irissou d'Hérissou, announces the finding of a fine statue of Bacchus in white marble.

DÜRER. — The portrait painted by Dürer of himself in his youth (1493), which was seen by Goethe in the possession of Beireis, and was described by him in 1805, is said to have been found in Leipsic by Dr. Hermann Lücke, Director of the Museum at Leipsic. There is, however, some discrepancy between the picture lately discovered and the descriptions given by Goethe and by Thausing. Those interested in the matter will find the details in the *Kunst Chronik* of March 3d.

HUGH ROBINSON. — Some biographical details of this English artist, whose name it is said is not to be found in any art history, are given in the *Athenæum* of March 12th. He was born at Malton, about 1760, showed early ability for art, and is supposed to have studied in London. About his twenty-third year he went to Italy, where he worked

until 1790. He died of consumption, on his way back to England. The pictures he painted in Italy were lost at sea, and only fifteen of his works are now known to exist. A number of them are owned by Mr. Teasdale, the present representative of the artist's family, who exhibited the principal one, *Boy flying a Kite* (of which there is a mezzotint by S. W. Reynolds) at the Exhibition of Old Masters held in London this year.

#### MUSEUMS AND COLLECTIONS.

BRITISH MUSEUM, LONDON. — Considerable progress is being made with the alterations at the British Museum. The great bulk of the Etruscan sculptures and terra-cottas — chiefly sarcophagi with iconic mythological and historical subjects and archaic *ficilia* — have been placed in the northwest corner room of the upper floor. The old Egyptian rooms are gradually being relieved of their contents, most of the mummies and some of the cases containing small objects having been removed to new positions in the rooms destined to receive the Egyptian antiquities. — *The Athenæum*.

SOUTH KENSINGTON MUSEUM, LONDON. — A special loan exhibition of Spanish and Portuguese ornamental art is to be held at this Museum during the summer. The large collection of antiquities excavated in Cyprus by Major A. di Cesnola has also been offered on loan, and will soon be exhibited.

ROYAL MUSEUMS, BERLIN. — A splendid Rubens has lately been acquired by purchase from the Schönborn Gallery at Vienna. The painting, which measures about 3 m. square, represents Neptune and Amphitrite, in a landscape with human and animal *staffage*, and was engraved by J. M. Schmutzer in the year 1790. It is said to be in perfect preservation, and well worth the price of 200,000 marks (\$50,000) paid for it. — The Collection of Antiques has again been thrown open to the public in its entirety, the rearrangements made necessary by the sculptures from Pergamon having been completed. Of other additions the more important, mentioned in the *Kunst Chronik*, are a "small figure of a satyr, walking on tiptoe with a dancing motion, — wanting the head and the raised arms, but otherwise in almost perfect preservation, — a beautifully executed imitation of a statue of the Alexandrian period, which was frequently copied in antiquity, and the best known example of which is the celebrated one in the Villa Borghese; the torso, preserved down to the hip, of a fat, shaggy Silenus, — a work which captivates by the naturalistic freshness of its robust, rather than delicate and careful treatment, in spite of the weathering of its front surface; and a beautiful satyr herme in *rosso antico*. In the forms of its long-bearded head, with the flattened forehead, which is almost lost in the presence of the protruding lower part of the face, and the broad, parted lips, it shows the plainest reminiscences of the face of a ram, upon which the type is based, while at the same time it exhibits the noblest and grandest possible conception of this semi-animal formation, combined with a delicately felt and remarkably expressive characterization."

#### ART EDUCATION.

THE FRENCH ACADEMY AT ROME. — The pensioners of the French Academy at Rome have asked the Minister

of Public Instruction to increase their monthly allowance, which at present amounts to only 267 francs. Out of this sum they are expected to pay, not only their personal expenses, but also those incident to their studies.

ART IN THE SCHOOLS OF FRANCE. — The commission, previously alluded to in these columns, to which the question of the decoration of schools and of pictures for pupils (*imagerie scolaire*) was referred some time ago, has reported in substance as follows. The *imagerie scolaire* will comprise the prints and photographs to be distributed as prizes, rewards, etc. A special permanent commission will be charged with the duty of examining the pictures to be used. The prints and photographs selected are to be reproductions, so far as possible, of works of art indorsed by general admiration. Those compositions will be preferred which unite interest of subject with perfection of style. The prizes will consist of portfolios containing several prints, or of single engravings, destined to be framed. Besides the *chefs-d'œuvre* of painting, those of architecture, sculpture, and the decorative arts will also be admissible. The last named are to be selected with special reference to the art industries of each district. The rewards, etc. will consist of a smaller number of prints, or will be of smaller size. In the lower grades of rewards special attention will be given to the demands of instruction and education.

#### EXHIBITIONS AND SALES.

THE SALON OF 1881. — Difficulties, which threatened to assume a grave aspect, have arisen between the Administration of Finances and the Executive Committee of the Salon, regarding a tax of ten per cent on the receipts and a license tax of 12,500 francs for the restaurant. The artists claimed that the state, having absolutely made over the Salon to their care, had also abandoned all its rights to them. Through the intercession of M. Turquet, the affair has been amicably adjusted, and M. Magnin, of the Administration of the Finances, has decided that the Salon is to pay only one franc, as an acknowledgment of the principle of taxation. The number of paintings submitted to the jury amounted to not less than 9,000! The election of the painters' jury was participated in by 1570 artists. The highest number of votes, 1430, was cast for M. Bonnat; the lowest, 681, for M. Puvis de Chavannes. The latter, who was elected in spite of a letter addressed to his colleagues, in which he condemned the rule doing away with exemptions, and several of the other regulations adopted for the Salon, resigned, and was replaced by M. Bernier.

SOCIETY OF PAINTER-ETCHERS, LONDON. — The following list (still incomplete at last accounts) of the Council and officers of this Society is given in the English papers: — C. W. Cope, R. A.; F. Seymour Haden, F. R. C. S. (President elect); P. G. Hamerton; Heywood Hardy; Frank Holl, A. R. A.; J. E. Hodgson, R. A. (Assessor); J. C. Hook, R. A.; Colin Hunter; Prof. A. Legros; W. E. Lockhart, R. S. A.; Robert Macbeth; H. P. Marks, R. A. (Assessor); Edward J. Poynter, R. A. (Assessor); James Tissot; Richard Fisher, F. S. A. (Curator); Edward Hamilton, M. D. (Treasurer); Sir W. R. Drake, F. S. A. (Honorary Secretary). The Assessors are to have seats on the Council for the purposes of election only. Mr. Evershed, in the *Athenæum* of March 12th, protests against this list as not representative of the etchers of England, but his

prophecy that "etchers of reputation will not join the so-called 'Society of Painter-Etchers,'" has not been fulfilled by the course of events, the "test exhibition" having opened very successfully on April 2d. Some notices concerning the American etchers represented at this exhibition will be found in the AMERICAN ART CHRONICLE.

PARIS. — The Baron Adolphe de Rothschild opened an exhibition of his art treasures some weeks ago in the hall built by him in the Rue de Monceau, to which the public is freely admitted. Special attention is called in the papers to a magnificent collection of carvings in rock-crystal, which the Baron has brought to Paris from his chateau of Prégny. — The Cercle de la Librairie proposes to hold this spring an exhibition of old and modern engravings, including noteworthy illustrated books.

BERLIN. — According to the London *Academy* an exhibition of the works of English etchers is soon to be held at one of the Royal Museums of Berlin, under official encouragement.

MILAN. — A grand exhibition of Italian art opened at Milan on May 1st, under the patronage of the King. It embraces all branches of art and industry, together with an exhibition of works of the old masters, another illustrating the history of labor, a collection of musical instruments, and an agricultural and horticultural show. Paintings to the number of three thousand, and sculptures to the number of one thousand, were offered for exhibition. A special Journal of the Exhibition, richly illustrated, is published by E. Sonzogno, of Milan.

EXHIBITIONS IN GENERAL. — The number of exhibitions in all parts of the world is so great that a good-sized volume would be needed every month if it were necessary or desirable to report upon them all. But this necessity or desirability does not really exist, as all exhibitions are becoming more and more — what, under existing conditions, they cannot help being — simple picture markets or art fairs, at which the producers expose their wares with a view to finding customers. Very frequently also the same works are seen at the different exhibitions successively, until, being disposed of, they drop out of the list. Of the more prominent exhibitions now open, or quite lately held in London, may be named those of the Academy, of the Society of Lady Artists, Society of British Artists, foreign pictures at the French Gallery, and an exhibition of Swiss Art. Paris has had the advantage of an exhibition of Russian Artists, which it is proposed to make permanent, and of the Independent Artists (Impressionists, among them Miss Mary Cassatt), as well as of an exhibition of Black-and-White, both of which were held in April. That the Salon has opened by this time, it is needless to say. The exhibitions lately held, or announced to be held, in the provinces of France, are almost numberless. Chalon had an exhibition confined to artists within certain geographical limits; at Nîmes, the First Exhibition of the Society of the Friends of Art opens May 14th; at Pau, an exhibition opened March 21st; at Montpellier, April 24; while others will open at Dijon, June 1st; Dunkerque, July 17th; and Reims, Oct. 15th. At Algiers an Exhibition of Fine and Industrial Art, in combination with a Retrospective Exhibition, opened April 2d. An Exhibition of Italian Art opened at Milan on May 1st, as noted in a previous paragraph, and Madrid has or is to have an Exhibition of Spanish and Foreign Artists. The Spring Exhibition of the Hungarian Fine

Arts Society of Buda-Pesth, began April 1st, and a Fall Exhibition is also to take place. Another exhibition opens at Strasbourg on June 1st. Add to all this the Art Unions of Germany, with their regularly organized circuits, and it is difficult to understand why the artists should complain, as some of them still do, that the market facilities for their productions are insufficient.

#### MONUMENTS.

Sallust, the Roman historian, is to be honored at this late day by a statue in his native town.

A monument to Chamisso is talked of in Berlin.

The Municipal Council of Villefranche has voted to erect a statue of Claude Bernard, the French physiologist.

Hector Berlioz is to have a statue in his native town, La Côte-Saint-André.

#### NECROLOGY.

KARL FRIEDRICH ADOLF BOSER, a well-known German genre painter, many of whose works have found their way to America, died at Düsseldorf, on Jan. 28th. He was born in the year 1811, at Halbau, Prussian Silesia, and began his studies at Dresden in 1831. Two years later he went to Berlin, and in 1836 settled in Düsseldorf. A more extended notice of his life and works, by Moritz Blanckarts, may be found in the *Kunst Chronik* of March 3d.

THOMAS BRIGSTOCKE, English portrait and figure painter, died in the early part of April, at the age of seventy-two. He studied at the Royal Academy, as well as at Paris, Florence, Rome, and Naples, and spent some time in Egypt. "In his later years," says the *Academy*, "Mr. Brigstocke occupied himself with literature more than with painting; and on the morning of his death he was preparing a number of original fables for publication."

HENRI ÉMILE BRUNNER-LACOSTE, landscape, genre, flower, and decorative painter, died at Paris, on March 27th, aged forty-three years.

GABRIEL FRANÇOIS ANTOINE DAVIOUD, a well-known French architect, died at Paris, where he was born in 1823, on Wednesday, April 6th. The plans for the Universal Exposition of 1878 were by Messrs. Davioud and Bourdais, M. Davioud being the exclusive author of the plans relating to the palace of the Trocadero.

PAUL VON DESCHWANDEN, a Swiss historical painter, died lately at Stanz in Unterwalden, aged seventy. His paintings of sacred subjects, in the "idealistic" style in vogue in Germany thirty or forty years ago, are found in many of the Catholic churches of Switzerland.

CHARLES HUMBERT, said to have been one of the best painters of Geneva, died in that city on March 31st.

JOHN PRESCOTT KNIGHT, R. A., an English portrait

painter, died on March 26th, at the age of seventy-eight. He was elected an Academician in 1844, and two years later became the Secretary of the Academy, from which office he retired in 1873.

WILLIAM ANDREWS NESFIELD, one of the earliest members of the old English Water-Color Society, died on March 2d, at the age of eighty-eight. He took up painting as a profession after he had served in the English army as a lieutenant. Later in life he devoted his attention to landscape gardening.

JULES NOËL, French landscape, marine, and genre painter, died from the effects of a painful malady, which had for several years past condemned him to inactivity. He was born at Quimper, Brittany, and studied with a painter named Charioux at Brest. The French state acquired several of his paintings for the provincial museums. In 1853 he obtained a medal of the third class.

#### RESTORATIONS, ETC.

THE MONUMENTS OF INDIA. — Capt. R. H. Cole, says the *Athenæum*, has been appointed Curator of Ancient Monuments in India, and has been directed to frame a scheme for their protection. It is stated also that some progress has been made towards the formation of an archæological department in the Madras Presidency. An allotment of 15,000 rupees for two years has been sanctioned by the government of India for the purpose, and it is probable that a special officer will soon be appointed to organize the department.

THE TUILERIES. — The question, What shall be done with the ruins of the Tuileries? which has rested for a while, has again been taken up, and has been referred to Mr. Charles Garnier, the architect of the new Opera-House. There is some talk of restoring the façade looking on the gardens, and of installing the collections of the Luxembourg in the building.

#### MISCELLANEOUS.

M. ALMA-TADEMA has been elected a corresponding member of the Académie des Beaux-Arts, and has also lately received the order Pour le Mérite from Berlin.

FORGED ENGRAVINGS. — A correspondent of the *Athenæum* sends to that journal a warning which shows that the ingenious frauds not uncommon at Paris, Berlin, and London are being practised at Rome: — "Last week I saw one of the most skilful photographers in Rome, who is well known to be specially expert in employing the most recently perfected processes of heliogravure; he informed me that he had recently been supplied with old paper selected for the purpose of forging examples of various prints and engravings of great value."

